Stolen Art Alert

Volume 3 Number 4
July 1982

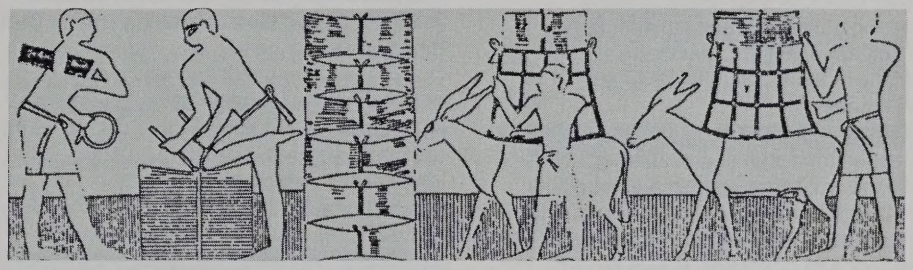
The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

An American Museum Returns An Egyptian Fresco

An American museum has recently agreed to return an important antiquity after learning that it had recently been stolen in another country.

The case involves an Egyptian wall painting stolen in 1973 from the Tomb of Aba at Deir-el-Gebrawi (near Asiut). The painting was acquired in 1978 by the Boston Museum of Fine Arts from a well-known London antiquities dealer. Its purchase was recorded in the museum's Annual Report of that year, but the museum assigned the painting no provenance, even though the scene had been published and reproduced by Norman de Garvis Davies in his 1902 publication, *The Rock Tombs of Deir-el-Gebrawi*. The Boston museum's Curator of Egyptian Art, William Kelly Simpson, recently told IFAR that at the time of purchase the museum was uncertain of the painting's exact origin, and assumed it was a copy of the subject in the Gebrawi tomb. The subject, which represents two men binding a sheaf of barley, is "a scene copied many times in Egyptian art," according to Simpson. The museum's Egyptologists were aware of a group of stylistically related works in the Kestner Museum in Hanover, Germany, which came out of Egypt in the 1920s. At that time, and until as late as 1972, when the country's antiquities policy was revised in favor of more stringent regulations, the Egyptian Museum approved the export of such works. Thus, the Boston Museum felt there was enough evidence to indicate that the work had been in Europe for some time and was legally available for acquisition.

Journalists writing for *8 Days*, an English-language weekly published in Beirut, however, uncovered a different story. According to an account published in the August 30, 1980 issue of that magazine, the fragment was looted from the tomb at Deir-el-Gebrawi on the night of 27-8 January, 1973. The magazine reported that the piece was probably removed by truck across the Libyan border to Tripoli, and eventually shipped to Europe. It reappeared in 1976 in the window of a London antiques shop. According to the article, British archaeologists recognized the piece in London at that time. There was some gossip about its origin, but the Egyptian authorities were not alerted. Eventually the shop went out of business.



Norman de Garvis Davies' drawing, showing at left the fragment recently returned to Egypt.

The *8 Days* article, which named the Boston Museum as current owner of the painting, may have triggered Egypt's interest in the case. For in February 1981, eight years after the theft, Egypt circulated a report of this loss through Interpol. It is likely that diplomatic efforts to recover the work were initiated at about the same time. In January 1982, at the time of a major Egyptian art exhibition at the Boston Museum, Professor Simpson personally returned the fresco to Cairo. The museum has secured a full refund from the dealer, who they believe was acting in good faith when he sold them the fresco.

This case illustrates the great difficulty experienced by *bona fide* buyers in substantiating the legal origin of antiquities on the market, since the museum acquired the work of art from a source that provided a provenance and pedigree. The decision to return the work reflects a greater degree of concern in the American museum community to cooperate with foreign governments, which are increasingly eager to track down stolen cultural treasures. It can also be hoped that these countries will make a greater effort to notify museums and dealers of important thefts at the time of their occurrence.

Recoveries

Frederick Remington's *Bronco Buster*, stolen in March from the Columbia Museums of Art and Science, Columbia, SC, was recovered in May by Federal agents in Kentucky.

The Peruvian *Tumi* featured in the January-February issue of *Stolen Art Alert* has been recovered, considerably damaged, in Peru. Several other items stolen in the November 1981 theft from the National Museum of Archaeology and History in Lima have been recovered, but IFAR has not received notification as to which pieces are still missing.

Letters

Dear IFAR,

Two statements in the article "Focus on Peru" on page 3 of the *Stolen Art Alert,* January-February 1982 require correction.

The article alleges that "In the 1979 McClain decision, the U.S. convicted Americans under the National Stolen Property Act for possessing Mexican antiquities, even though these antiquities were legally obtained in the country of origin. In so doing, the United States effectively enforced Mexico's sweeping antiquities law."

In fact, the defendants made no effort to show that the articles in question were legally acquired or exported. The McClain opinion (U.S. v. McClain, 545 F.2d 988 (1977) at 996) states:

"The question posed, then, is not whether the federal government will enforce a foreign nation's export law, (12) or whether property brought into this country in violation of another country's exportation law is stolen property. The question is whether this country's own statute, the NSPA, covers property of a very special kind — purportedly government owned, yet potentially capable of being privately possessed when acquired by purchase or discovery. Our examination of Mexican law leads us to reject the appellants' argument that the NSPA cannot apply to illegal exportation of artifacts declared by Mexican law to be the property of the Nation.

"*We do not base this conclusion on illegal exportation of antiquities.* [Emphasis supplied.]

"Professor Paul Bator correctly states the law applicable to violation of export laws:

" 'The general rule today in the United States, and I think in almost all other art-importing countries, is that it is not a violation of law to import simply because an item has been illegally exported from another country. This is a fundamental general rule today with respect to art importation... This means that a person who imports a work of art which has been illegally exported is not for that reason alone actionable, and the possession of that work cannot for that reason alone be disturbed in the United States.' "

Footnote 12 of the decision reads: "We do not mean to imply that there is no possibility that a due process argument in defense could prevail even if, for example, a defendant were prosecuted for removing his own property to this country as a result of a foreign country's national declaration of ownership that did not provide for just compensation or did not comply with other American notions of fundamental fairness. This type of defense was not raised here and we do not, therefore, face the issue."

The second misstatement in your article occurs in the last paragraph. You write, "Having failed to ratify the Unesco Convention, the country is now enforcing a policy that goes beyond the implementing of legislation proposed for the Unesco Convention, a policy that has no real domestic equivalent."

The Unesco Convention was ratified by the United States Senate on August 11, 1972, by a vote of 79 to 0. The fact that domestic implementing legislation involving rules and regulations for the Customs Service has not yet been adopted does not nullify the vote of ratification. The unanimous ratification by the United States Senate has been cited repeatedly in litigation by private parties. Not only are we not implementing a policy that goes beyond the Unesco Convention, we are doing no more than the United States has always done in recognizing the right of other nations to assert ownership of their resources, whether energy resources, mineral resources, or antiquities. The United States follows exactly the same policy with regard to objects found in its soil in national parks or federal lands and has prosecuted people for removing artifacts from those lands. All the 50 states follow the same policy with respect to artifacts (and for that matter, minerals, trees, plants, and wildlife) taken from state parks. The area covered by such federal and state land in the United States is greater than the whole of Central America.

There was nothing surprising about the McClain Decision. The decision of the Fifth Circuit Court of Appeals was unanimous in supporting the opinion of John Minor Wisdom, one of the most distinguished jurists in the country. That a state can by law establish title to property in its soil was not open to doubt, before or after the McClain decision. Rather the problems that countries which assert ownership of artifacts face in recovering them are twofold: proving from *which* country's soil the objects come, and that they were stolen subsequent to enactment of the law vesting ownership in the state.

Sincerely,
Malcolm H. Wiener, Esq.
Director, IFAR

An Open letter from the Egyptian Antiquities Organization was recently sent to a number of foreign museums, urging them to take a stronger position toward acquisition of stolen archaeological objects and material that is "suspected to be smuggled out of Egypt." The letter clearly articulates the country's current position toward acquisition of unpedigreed antiquities, and is reproduced here.

Dear Sir,

An increasing number of ancient artefacts have been stolen and smuggled out of Egypt during recent years. Various dealers and agents are responsible for this illegal activity, which has caused deep disappointment to us and to the Egyptian government and people.

May we ask your kind help and cooperation to put an end to these illicit dealings with objects stolen from our country? We request that your museum shall take care not to include in its collection any stolen artefacts — either already reported by Egyptian authorities to the Interpol, or suspected to be smuggled out of Egypt, especially if traditional publications confirm this.

We are obliged to call your attention to a decision already taken by the Egyptian Antiquities Organization that any sort of scientific archaeological cooperation between the E.A.O. and any museum proved to be retaining or dealing with such artefacts will be terminated. Such cooperation includes scholarly exchanges, loans and exhibitions, and archaeological excavations and surveys.

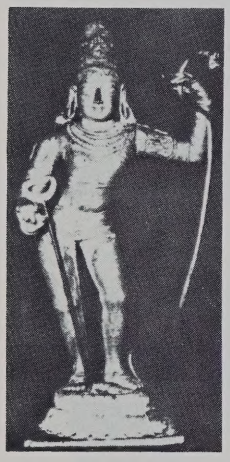
We highly appreciate your understanding and kind cooperation.

Sincerely,
Dr. Ahmed Qadry
Chairman of the Egyptian Antiquities Organization

India Issues A Search

The Indian government has announced that five important bronzes which have been stolen from temples in the South Indian province of Tamil Nadu may be on the American market. The objects were seen in a New York gallery in 1980, along with another important Chola bronze that has been located since. Descriptions follow of the five missing works that are currently sought.

In an effort to better document thefts from Indian temples, IFAR has begun to publish excerpts from the monthly Indian cultural property theft report, when the information provided is complete enough to be useful. Full copies of this monthly report are available to our readers upon request.



Bronze Rama group consisting of Rama (h 23 cm), Lakshmana (h 20.3 cm), Sita (h 19.05 cm), and Hanuman (h 19.05 cm). Stolen 23 Nov 78 from a temple in Anandamangalam Village, Thanjavur district, Tamil Nadu. Standing figures. Rama holds a scepter or sword in his right hand and a blossom with a long stem in his left. Hanuman holds his right hand to his mouth. Sita holds a lotus flower in her right hand with her left hand at her side.

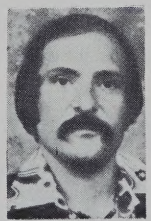
Siva Nataraja. Bronze. Siva dancing in a circular ring of fire, with two strands of hair extending from his head to the aureole. Stolen 12 May 77 from a temple in Narasimgam Pattai, Thanjavur District, Tamil Nadu.

Silver Burglary Suspects

Antiques and silver dealers are warned by U.S. Park Police of two suspected thieves who have been responsible for many burglaries in the Southeastern United States. They have recently been in the New York area attempting to sell the stolen property.

The Park Police ask that any dealer who is approached by this pair notify local authorities immediately. The suspects are wanted for armed robbery and assault with intent to murder. They are considered dangerous, and no effort should be made to apprehend them.

Both suspects are from Nashville, Tennessee, and have Southern accents.



David Fountain Kimberly, 35, 5' 11", about 200 lbs. May wear a beard or mustache.

Sandra Lynn Whatley, 23, 5'9", about 120 lbs.

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The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

551 HOFMANN, Charles C. (1820-82). Benjamin Reber's Farm, 1872. Inscribed l/r: View of Benjamin Reber's Farm, in Lower Heidelberg Township. Berks County, Pa. *82.248.1. Sinking Spring, Pa. 4 Mar 82.

552 RUNGIUS, Carl (1869-1959). Moose. Oil on canvas. 19.7 × 25.4 cm. Signed l/r: C. Rungius. *82.249.1. New York, NY. 6 Apr 82.

American, 20th Century

553 BRICKHOUSE, Farrell. Five Cupolas, 1980. Wooden forms on narrow wooden shelf. 30.5 × 50.8 × 15.2 cm. Pastel colors. 82.57.2. New York, NY. 24 Nov 81.

554 BRICKHOUSE, Farrell. Kite, 1981. Oil on wood. 53.3 × 55.9 × 4.4 cm. Kite-shaped construction in dark, murky colors. 82.57.1. New York, NY. 24 Nov 81.

555 BROOKS, Bruce W. (b 1948). Capa, 1981. Painted foamcore construction. 17.8 cm square. 82.57.3. New York, NY. 24 Nov 81.

556 BROOKS, Bruce W. (b 1948). Saint George and the Halo, 1980. Painted foamcore construction. 17.8 × 12.7 × 7.6 cm. 82.57.4. New York, NY. 24 Nov 81.

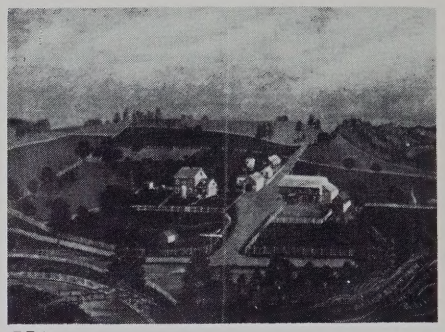
557 CARLSON, Cynthia J. (b 1942). Just in Time, 1974. Oil on woven canvas. 121.9 × 91.4 cm. Thickly painted. 82.57.5. New York, NY. 24 Nov 81.

558 CARLSON, George (b 1940). Ann. Pastel on paper. 55.9 × 40.6 cm. *82.249.3. New York, NY. 6 Apr 82.

559 CHEVALIER, Jack. Checks, 1979. Balsa wood, rice paper, shells and paint. Flat house-like form in black and white. 82.57.6. New York, NY. 24 Nov 81.

560 CHEVALIER, Jack. Eye Talk, 1979. Balsa wood, rice paper, thread and paint. Flat house-like form in black and white. 82.57.7. New York, NY. 24 Nov 81.

561 CHEVALIER, Jack. Polyrhythm, 1981. Mixed media. 71.1 × 78.7 × 7.6 cm. Irregular geometric shape, predominantly purple. 82.57.8. New York, NY. 24 Nov 81.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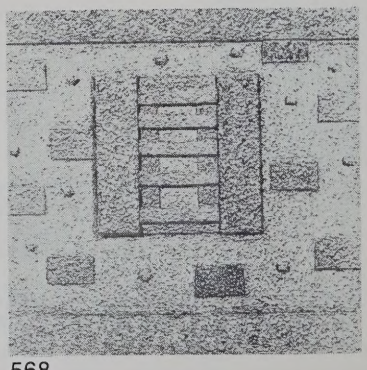
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562 FLOOD, Edward C. Amanita III (Dallas), 1981. 99 × 81.2 × 61.8 cm. Large sculptural serpentine form brightly decorated with short marks. 82.57.10. New York, NY. 24 Nov 81.

563 FLOOD, Edward C. Laser, 1981. Masonite over wooden armature, modeling paste, acrylic. Small sculpture, serpentine form, brightly decorated with short marks. 82.57.9. New York, NY. 24 Nov 81.

564 HINMAN, Charles B. (b 1932). Air Foil, 1981. White acrylic on three-part shaped canvas. 111.8 × 137 × 15.2 cm. 82.57.11. New York, NY. 24 Nov 81.

565 HINMAN, Charles B. (b 1932). Shoreline, 1977. White acrylic on three-part shaped canvas. 73.6 × 132.7 × 12.7 cm. 82.57.12. New York, NY. 24 Nov 81.

566 HOLLAND, Tom (b 1936). Teppen, 1978. Paint on fiberglass. 65.4 × 40.6 cm. Predominantly dark green. 82.57.13. New York, NY. 24 Nov 81.

567 HOLLAND, Tom (b 1936). Teter, 1978. Epoxy and aluminum. 78.7 × 58.4 × 17.8 cm. Light blue. 82.57.14. New York, NY. 24 Nov 81.

568 HUMPHREY, Ralph (b 1932). Rainbow Grill, 1979-80. Acrylic and modeling paste on wood. 139.7 × 137.2 cm. Predominantly fuschia. *82.57.15. New York, NY. 24 Nov 81.

569 LABLE, Eliot. Untitled, 1980. Polychromed mixed media. 94 × 137.2 × 57.2 cm. Spherical format. *82.57.16. New York, NY. 24 Nov 81.

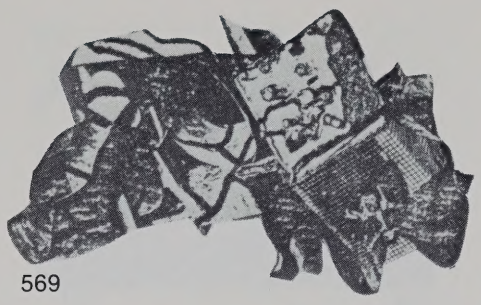
570 LABLE, Eliot. Untitled, 1980. Polychromed mixed media. 31.8 × 26.7 × 29.2 cm. *82.57.17. New York, NY. 24 Nov 81.

571 SCHWARTZ, Barbara (b 1948). Shaniko, 1981. Casein on handmade paper over wire lathe. 132.1 × 104.1 × 15.2 cm. Predominantly aqua, slightly concave helix shape with perforations. 82.57.18. New York, NY. 24 Nov 81.

572 THOMPSON, Anthony. Untitled, 1978. Layered latex. Long, horizontal and lavender. 82.57.19. New York, NY. 24 Nov 81.

573 THOMPSON, Anthony. Untitled (Green Wings), 1980. Layered latex. Small, green and three armed. *82.57.20. New York, NY. 24 Nov 81.

574 THOMPSON, Anthony. Untitled, 1981. Layered latex. Small, yellow, organic form. 82.57.21. New York, NY. 24 Nov 81.



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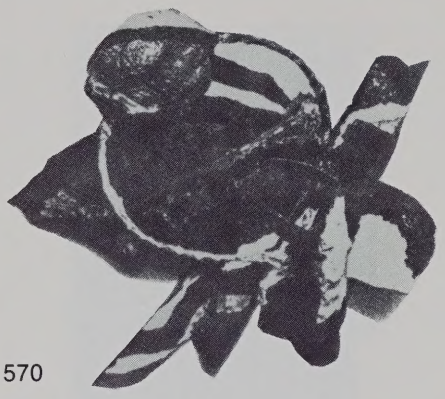

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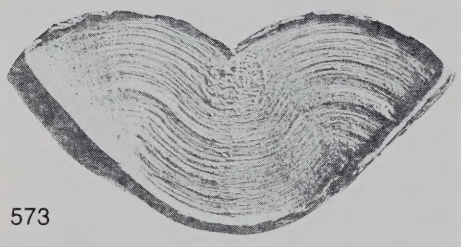

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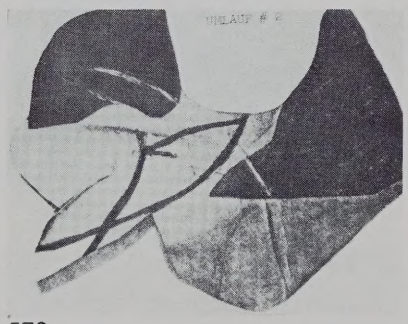

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575 UMLAUF, Lynn. March 14, 1981. Large unstretched painting, organic shape, predominantly pink and green, perforated by small holes for hanging. 82.57.22. New York, NY. 24 Nov 81.

576 UMLAUF, Lynn, October 28, 1981. Pastel and acrylic on paper, laid down on canvas. 172.7 × 248.9 cm. Many colors. 82.57.25. New York, NY. 24 Nov 81.

577 UMLAUF, Lynn. September 28, 1980. Black and white graphite, pastel and acrylic, canvas and paper. 154.9 × 182.9 cm. 82.57.24. New York, NY. 24 Nov 81.

578 UMLAUF, Lynn. Untitled, 1980. Graphite, charcoal, pastel and acrylic matte on paper and canvas. 203.2 × 172.7 cm. Large unstretched painting, organic shape, predominantly black, grey and white, perforated by small holes for hanging. *82.57.23. New York, NY. 24 Nov 81.

Belgian, 19th Century

579 ABEELE, Albijn van der (1835-1918). Le Swalm. Oil on canvas. 40 × 30 cm. Signed l/r. Marked on back: AVDA. 82.240.7. St. Martens-Latem, Belgium. 25 Dec 81.

580 CLAUS, Emile (1849-1924). Hiver à Astène. Oil on canvas. 24 × 32 cm. Signed l/l: E. Kaus. *82.240.2. St. Martens-Latem, Belgium. 25 Dec 81.

581 CLAUS, Emile (1849-1924). Soleil à Astène. Oil on wood. 24 × 32 cm. Signed l/r: E. Kaus. *82.240.1. St. Martens-Latem, Belgium. 25 Dec 81.

582 COCK, César de (1823-1904). Vue sur mer. Oil on canvas. 60 × 45 cm. Signed l/l. 82.240.13. St. Martens-Latem, Belgium. 25 Dec 81.

583 ENSOR, James (1860-1949). Pierrot avec masques. Oil on wood. 28 × 23 cm. Signed l/l. 82.240.8. St. Martens-Latem, Belgium. 25 Dec 81.

581

584 SAEDELEER, Valérius de (1867-1942). Eté à Etikhove. Oil on canvas. 50 × 40 cm. Signed l/r. 82.240.12. St. Martens-Latem, Belgium. 25 Dec 81.

585 SMITS, Jakob (1856-1928). Jeune condamné. Oil on canvas. 45 × 30 cm. Signed u/r. Marked near signature: F.T. 82.240.14. St. Martens-Latem, Belgium. 25 Dec 81.

Belgian, 20th Century

586 CLAEYS, A. Lys à Deurle. Oil on canvas. 55 × 45 cm. Signed l/l. 82.240.11. St. Martens-Latem, Belgium. 25 Dec 81.

587 PIRON, Léon. Eté à Nukerke. Oil on wood. 30 × 22 cm. Signed l/l. Titled beneath signature: Nukerke. 82.240.9. St. Martens-Latem, Belgium. 25 Dec 81.

588 PIRON, Léon. Fermette à Etikhove. 0il on canvas. 70 × 80 cm. Signed l/r. *82.240.3. St. Martens-Latem, Belgium. 25 Dec 81.

589 PIRON, Léon. Hiver à Nukerke. Oil on canvas. 30 × 22 cm. Signed l/l. Marked beneath signature: Nukerke. 82.240.10. St. Martens-Latem, Belgium. 25 Dec 81.

590 SMET, Gustave de (1877-1943). Paysage avec moulin. Oil on canvas. 50 × 30 cm. Signed l/l. *82.240.6. St. Martens-Latem, Belgium. 25 Dec 81.

591 SMET, Gustave de (1877-1943). Paysage d'hiver. Oil on wood. 65 cm square. Signed l/l. *82.240.5. St. Martens-Latem, Belgium. 25 Dec 81.

592 VOS, A.I. de. Vue sur mer. Oil on wood. 60 × 70 cm. Signed l/l. *82.240.4. St. Martens-Latem, Belgium. 25 Dec 81.

Canadian, 20th Century

593 BEAMENT, Thomas Harold (b 1898). Eskimos Standing on a Cliff Looking Out to Sea. Oil. Approx 61 × 45.7 cm. 82.175.2. London, England. Early 82.

594 CARR, Emily (1871-1945). In the Woods, 1935. Oil on brown paper, mounted on board. 86.4 × 59.7 cm. Signed l/r: M E Carr. Ref: Doris Shaboldt, The Art of Emily Carr, p 125, no 99. *82.170. Toronto, Canada. 2 Apr 82.

595 GAGNON, Clarence (1882-1942). Laurentian Landscape of Late Summer. Oil on panel. 12.7 × 17.8 cm. 82.60.4. Vancouver, British Columbia. Winter 81.

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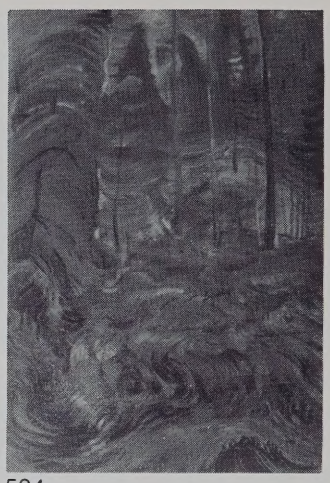
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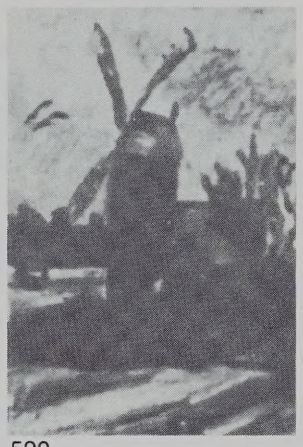
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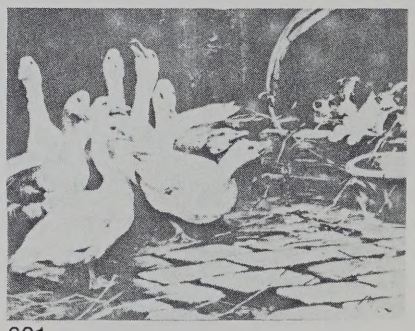
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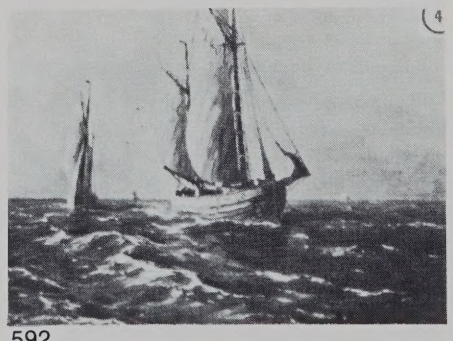
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596 HARRIS, Lauren (b 1885). Small Farmhouse, ca 1912. Oil on board. 7.6 × 55.9 cm. Rocks in foreground, earth tones. 82.60.3. Vancouver, British Columbia. Winter 81.

597 HOLGATE, Edwin Headley (b 1892). Morin Heights. Oil on board. 21.5 × 26.6 cm. Creek with rocks and trees. 82.60.5. Vancouver, British Columbia. Winter 81.

598 JACKSON, Alexander Young (b 1882). Laurentian Landscape, ca 1945. Oil on panel. 26.6 × 34.2 cm. Predominantly green and red. 82.60.2. Vancouver, British Columbia. Winter 81.

599 JACKSON, Alexander Young (b 1882). Winter Scene, Lower St. Lawrence, ca 1925. Oil on panel. 21.6 × 26.6 cm. 82.60.1. Vancouver, British Columbia. Winter 81.

Chilean, 20th Century

600 MORI, Camilo (b 1896). Still Life. Oil on canvas. 65 × 40 cm. 82.233.20. Poggio Imperiale, Italy. Jan 81.

English, 19th Century

601 WARDLE, Arthur (1864-1949). Nine Geese and Three Dogs in a Barn. Oil on canvas. 71.1 × 91.4 cm. *82.174. London, England. Early 82.

English, 20th Century

602 BOSWELL, James (b 1906). Paintings (five). Oil on canvas. Signore and Signora Gualino, 30 cm square; Woman Working on a Batik, 40 × 30 cm; Signora Gualino at the Rotunda in Cereseto, 40 × 25 cm; Signora Gualino, 40 × 50 cm, marked on reverse: Radiant Baby; Sellers of Cineraria near Valentino Park, 90 × 100 cm. 82.233.1-5. Poggio Imperiale, Italy. Jan 81.

Flemish, 16th Century

603 GHEERAERTS, Marcus (ca 1510-90), Attributed. Portrait of a Woman. Oil on canvas. 83.8 × 68.6 cm. One of a pair. *82.173. London, England. Early 82.

604 Adoration of the Magi. Oil on wood. Triptych. Open: 103 × 140 cm; w of center panel: 70 cm; w of each side panel: 34.5 cm. *82.122. Rome, Italy. 5 Apr 82.

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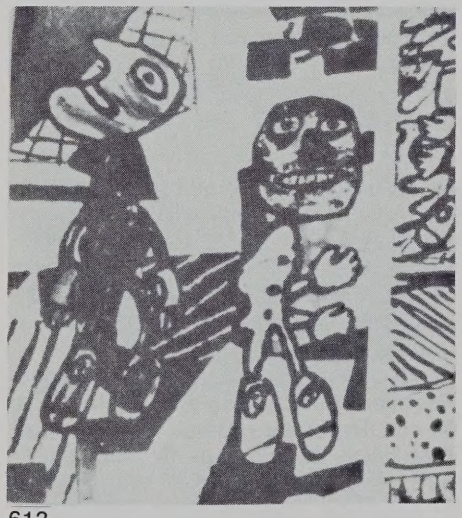

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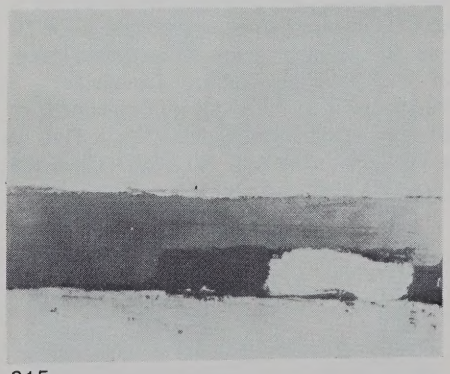

615

French, 18th Century

605 CANOT, Philippe (d 1783). La leçon de danse. 30 × 39 cm. Dancing master wearing red; young girl in a light dress; parquet dance floor. 82.235.3. Paris, France. May 77.

606 MOREAU, Louis, the Younger (1741-1814). Le coup de vent. Oil. 40 × 55 cm. Signed. *82.235.1. Paris, France. May 77.

607 ROBERT, Hubert (1733-1808). L'inondation. Oil. 45 × 30 cm. *82.235.2. Paris, France. May 77.

French, 19th Century

608 COURBET, Gustave (1819-77). Tête d'adolescent. Oil on canvas. 30 × 40 cm. Ref: Robert Fernier, Courbet Catalogue Raisonné, Lausanne, 1977, vol I, p 175, pl 291. *82.42.4. Lambesc, France. 15 Jan 81.

609 DAUBIGNY, Charles-François (1817-78). Paysage. Oil on canvas. 46 × 80 cm. 82.42.1. Lambesc, France. 15 Jan 81.

610 DAUMIER, Honoré (1808-79). Lawyer and His Client. Oil on canvas. 27 × 23 cm. Depicts a kneeling woman who is crying and holding a paper in her left hand. A lawyer with his finger raised stands beside her. A soldier is at right. The woman's basket is in the lower right corner. *82.41.1. Paris, France. 30 Aug 80.

French, 20th Century

611 CHAGALL, Marc (b Russia, 1889). Les mariés, ca 1930-2. Oil on canvas. 35 × 27.5 cm. Signed l/r: Marc Chagall. *82.229.3. Toronto, Canada. 30 May 82.

612 CHAGALL, Marc (b Russia, 1889). Le Paysan, 1967. Gouache. 73.7 × 53.3 cm. Signed and dated. 82.276.5. New York, NY. 21 Apr 82. *Recovered.*

613 DUBUFFET, Jean (b 1901). Untitled. Acrylic on four pieces of paper stuck together. 35 × 25.5 cm. *82.121. Florence, Italy. 23 Jun 81.

614 ROUX, Louis Gaston (b 1904). Portrait d'homme, 1943. Oil on canvas. 60 × 50 cm. Signed and dated l/r. *82.42.3. Lambesc, France. 15 Jan 81.

615 STAEL, Nicholas de (b Russia, 1914-55). Souvenir du Midi. Oil. 63.5 × 79.4 cm. Signed l/l. *82.175.1. London, England. Early 82.

616

616 UTRILLO, Maurice (1883-1955). La place du tertre. Oil on canvas. 45 × 50 cm. Signed l/r: Maurice, Utrillo, V. Ref: Not in Petrides. Paris square with four trees in foreground. *82.41.2. Paris, France. 30 Aug 80.

617 VUILLARD, Edouard (1868-1940). Nu debout, mains aux cheveux, 1903. Oil on canvas. 88.3 × 64.1 cm. Signed l/l: E. Vuillard. *82.229.1. Toronto, Canada. 30 May 82.

German, 19th Century

618 SCHAUMAN, Heinrich (1841-93). Circus Scene. Oil on canvas. 33 × 21 cm. *82.171. London, England. Early 82.

618

Italian, 16th Century

619 MARESCALCO, Pietro (called Lo Spada, ca 1503-84). St. Scholastica and St. Catherine of Alexandria (two paintings). Oil on canvas. 64 × 46 cm each. *82.232.1-2. Feltre (Belluno), Italy. 3 Sep 81.

619

Italian, 18th Century

620 CANAL, Giovanni Antonio (called Il Canaletto, 1697-1798), Attributed. View of Venice. Oil on canvas. 175 × 105 cm. 82.206.3. Formello (Roma), Italy. 24 Oct 80.

621 CRIVELLI, Angelo-Maria (last half 17th c–1730). Animal and Game Paintings (13). Four Pheasants Surrounded by Flowers, 76 × 100 cm; Hunting Dog with Dead Game Birds, 73 × 96 cm. *Recovered*; Cocks, Hens, Chickens and a Rabbit with a Landscape Background, 72 × 95 cm. *Recovered*; Peacocks and Eagle, 95 × 69 cm. *Recovered*; Black Rooster and Two Hens, 70 × 57 cm; Dead Game Birds: Two Ducks and Two Woodcocks, 51 × 67 cm; Large Rooster with Brown Bowl in a Landscape, 71 × 56 cm. *Recovered*; Two Dead Game Birds, 49 × 60 cm; Animals in a Landscape, 95 × 70 cm. *Recovered*; Animals beside a Lake, 97 × 72 cm. *Recovered*; Doves and Peacocks with Flowers in a Landscape, 81 × 103 cm; Dead Game–Duck Tied to a Tree, 56 × 42 cm. *81.399.1-13. Aglie (Torino), Italy. 24 Oct 80.

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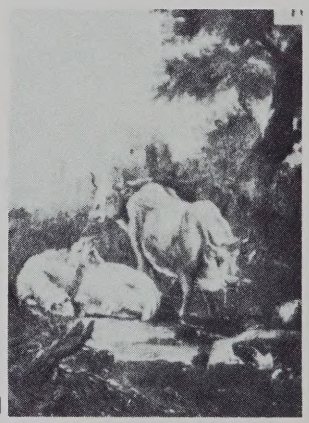

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622 CRIVELLI, Pupil. Animal and Game Paintings (13). Hunting Dogs Running through the Woods, 55 × 85 cm; Birds with a Bunch of Grapes, 50 × 70 cm. *Recovered*; Dog with Dead Game: Hare, Pheasant and Three Thrushes, 76 × 58 cm; Rural Landscape with Birds, 76 × 58 cm. *Recovered*; Heron and Three Deer in a Forest, 70 × 56 cm; Two Hunting Dogs Chasing Two Stags, 70 × 56 cm; Pewter Pitcher Surrounded by Melons, Gourds, Onions and Artichokes with Two Parrots; Garden with Birds, 54 × 84 cm. *Recovered*; Two Turkeys, Two Guinea Pigs, a Cock and Hens, 66 × 86 cm; Two Hunting Dogs beside Dead Game and a Game Bag, 54 × 84 cm; Birds in Landscape with Fountain, 54 × 84 cm. *Recovered*; Dog Behind a Tree Looking at Two Dead Hares and One Dead Duck, 54 × 84 cm; Three Ducks with Ducklings on Water, a Heron at Right, 67 × 89 cm. *81.399.16-28. Aglie (Torino), Italy. 24 Oct 80.

Italian, 19th Century

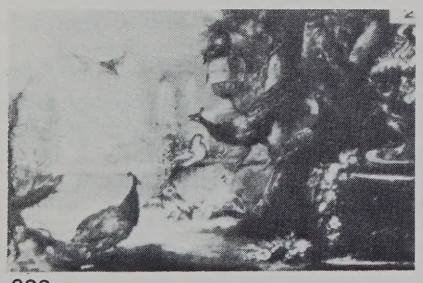
623 BISI, Luigi (1814-86). Interior of Altacomba Church. 35 × 43 cm. *81.399.15. Aglie (Torino), Italy. 24 Oct 80.

624 CAMINO, Giuseppe (1818-90). Mountain, 1852. Oil on card. 36 × 48 cm. *81.399.14. Aglie (Torino), Italy. 24 Oct 80.

625 LA FARINA, Francesco (d 1826). Nativity, 1813. 4.3 × 2.3 m. *82.186. Trapani, Italy. 27 Aug 81.

626 MANCINI. Schoolboy. Oil on canvas. 86 × 61 cm. 82.206.2. Formello (Roma), Italy. 24 Oct 80.

627 PALIZZI. Attack. Oil on canvas. 55 × 82 cm. 82.206.5. Formello (Roma), Italy. 24 Oct 80.



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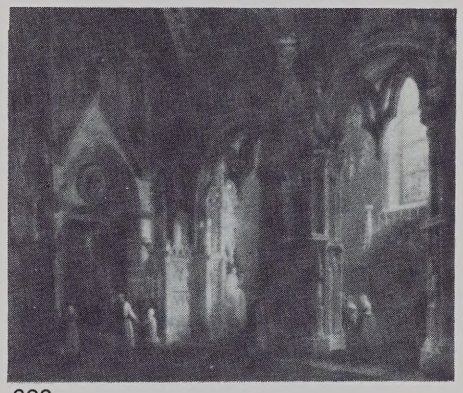

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628 SEGANTINI, Giovanni (1858-99). Wounded Roe Deer. Oil on canvas. 46 × 36 cm. 82.206.3. Formello (Roma), Italy. 24 Oct 80.

Italian, 20th Century

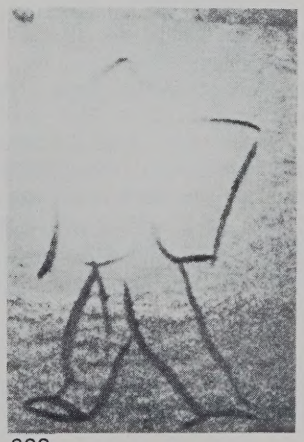
629 CHESSA, Gigi (1895/8-1935). Carpet with Vases of Jasmins, 1931. Oil on canvas. 80 × 60 cm. 82.233.22. Poggio Imperiale, Italy. Jan 81.

630 GUALINO, Cesarina. Paintings (14). Oil on canvas. Riccardo Gualino, His Wife, and Little Dog, 40 × 30 cm; Sick Woman, 35 × 20 cm; Roman Landscape, 40 × 25 cm; Small Bench and Other Objects, 45 cm square; Fish, 40 × 35 cm; Basket with Bread, 70 × 40 cm; Landscape with Trees, 25 × 20 cm; Castle, 70 × 50 cm; Lemon and Lamp, 45 × 35 cm; Flowers, 75 × 50 cm; Church of Ponte Milvio, Rome, 45 × 50 cm; House in Lipari, 45 × 50 cm; Riccardo Gualino and His Little Dog in the Mountains near Portofino, 45 × 50 cm; Duck, 80 × 50 cm. 82.233.6-19. Poggio Imperiale, Italy. Jan 81.

631 MODIGLIANI, Amadeo (1884-1920). Jeune fille, 1919. Oil on canvas. 78.7 × 69.2 cm. *82.175.6. London, England. Early 82.

Mexican, 20th Century

632 RIVERA, Diego (1886-1957). Watercolors (three). The first depicts three men working with their backs to the viewer. One is kneeling, one standing, one bending over filling a sack. There is a woman in the background at right. The second has a kneeling man on the right and a seated woman with a dark shawl around her shoulders at left. Both have their backs to the viewer. The third shows a man carrying a sack. *82.175.3-5. London, England. Early 82.



632

Spanish, 20th Century

633 PICASSO, Pablo (1881-1973). Tête de femme, 1944. Oil on canvas. 35 × 20 cm. Signed. Ref: Zervos, vol 13, p 141, pl 292. *82.42.2. Lambesc, France. 15 Jan 81.

Prints and Drawings

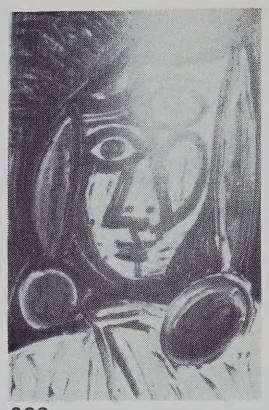
American, 20th Century

634 NEIMAN, Leroy (b 1926). Nebraska Suite. Serigraphs (five). Blackshirts, National Champions, Breakaway, Coach Devaney, Game of the Century. 82.238.41. Lake Geneva, Wi. 29 Apr 82.

635 NEIMAN, Leroy (b 1926). Serigraphs (three). Marathon, 66 × 86.4 cm; Love Story; Lion Pride, 91.4 × 121.9 cm. 82.238.38-40. Lake Geneva, Wi. 29 Apr 82.

636 NELLIGAN, Emily. Drawings (245). 150 scenes of sea, shore and sky from Cranberry Isles, Me, Nov 77-Jun 80, 18.4 × 26.7 cm; 15 tidal pools with tree reflections, 26 × 33.7 cm (13), 12.7 × 33.7 cm (2); 10 spruce trees slanting from left to right above a grey rock ledge, 26 × 33.7 cm; 10 meadows and fields in mist or half-light, 26 × 33.7 cm, some vertical; 5 wind-swept sea and surf, 21.6 × 27.9 cm; 5 trunks of spruce trees appearing as parallel bars, 34.3 × 15.9 cm; 1 moon and dark clouds, 21.6 × 27.9 cm; 2 poppies, eight to twelve, 20-26 × 38.1 cm; 1 tulips, four or five, 21.6 × 30.5 cm; 10 flowers: 1 zinnia, 1 iris, 4 violets, 4 beach-pea, 21.6 × 27.9 cm each; 10 woodland scenes and forest floor studies, 21.6 × 27.9 cm each; 1 cow facing right, 21.6 × 27.9 cm; 5 island, 21.6 × 27.9 cm, some 17.8 × 30.5 cm; approx 20 landscapes and seascapes with the moon, 23.8 × 30.5 cm. 82.59.1-245. Boston, Ma. 12 Mar 81.

637 ROCKWELL, Norman (1894-1978). Lithographs (12). Four Seasons, 50.8 × 53.3 cm; Gossips, 55.9 × 63.5 cm; Safe and Sound (set of three), 43.2 × 50.8 cm; Prescription (set of three), 61 × 76.2 cm; Expected and Unexpected, 43.2 × 50.8 cm; Ichabod Crane, 50.8 × 66 cm; Summer Stock, 53.3 × 68.6 cm; Puppies, 50.8 × 66 cm; House, 50.8 × 66 cm; Homecoming, 50.8 × 66 cm; Spelling Bee, 35.6 × 76.2 cm; School Days, 50.8 × 66 cm. 82.238.23-34. Lake Geneva, Wi. 29 Apr 82.



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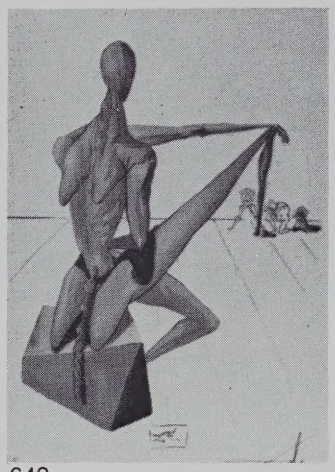

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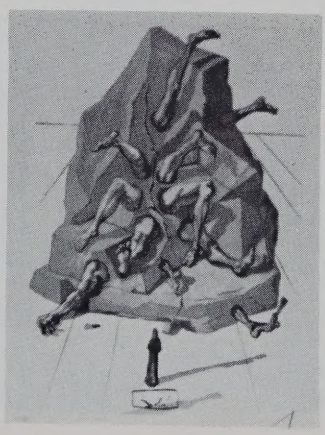

649

Czechoslovakian, 19th Century

638 MUCHA, Alphonse (1860-1939). Lithographs (16). St. Louis Exposition, 105 × 70 cm; Golden Hair Job, 51.5 × 39 cm; Biscuits Le Ferre-Utile (two), 60.5 × 43 cm; Sarah Bernhardt-American Tour, 213 × 73 cm; Monaco-Monte Carlo, 110 × 76 cm; Repos de la nuit, 105.5 × 36.5 cm; Job Cigarette Papers (three), 138.5 × 92.5 cm; Byzantine Heads, 34.5 × 28 cm; La plume et primavera, 71.5 × 27.5 cm; Zodiac, 63 × 47 cm; Emeraude, 60 × 24 cm; Amethyste, 60 × 24 cm; Four Seasons. 82.238.1-16. Lake Geneva, Wi. 29 Apr 82.

French, 19th Century

639 CHERET, Jules (1836-1932). Lithographs (four). Loie Fuller (three), 110 × 82 cm; Olympia, 117 × 82 cm. 82.238.19-22. Lake Geneva, Wi. 29 Apr 82.

640 HELLEU, Paul-César (1859-1927). Portrait of a Woman. Aquatint. 50.8 × 40.6 cm. 82.276.2. New York, NY. 21 Apr 82.

641 HELLEU, Paul-César (1859-1927). Reclining Woman. Aquatint. 45.7 × 53.3 cm. 82.276.6. New York, NY. 21 Apr 82.

642 MATISSE, Henri (1869-1954). Arbre et paysage, 1898-1901. Drawing. Signed: HM. *82.42.7. Lambesc, France. 15 Jan 81.

643 PISSARRO, Camille (1830-1903). Homme vu de dos assis sur une chaise. Drawing. 30 × 24 cm. Stamped l/r: C.P. *82.42.6. Lambesc, France. 15 Jan 81.

644 TOULOUSE-LAUTREC, Henri de (1864-1901). Divan Japonais. Lithograph. 36 × 48 cm. 82.238.17. Lake Geneva, Wi. 29 Apr 82.

French, 20th Century

645 CHAGALL, Marc (b Russia, 1889). Plate VIII from *In the Land of the Gods,* 1967. Lithograph. 64.9 × 49.8 cm. Signed in pencil l/r: Marc Chagall. From an edition of 100. Marked in pencil l/l: N. Ref: In the Land of the Gods, Paris, A.C. Mazo, 1967, pl VIII; Mourlot, vol III, no 538. *82.229.2. Toronto, Canada. 30 May 82.

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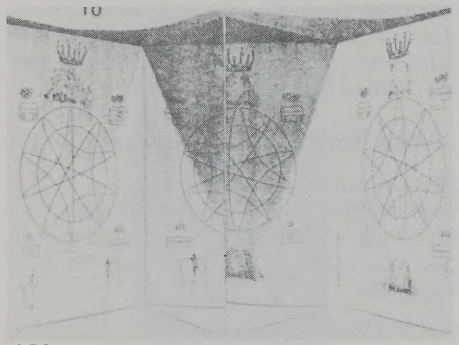

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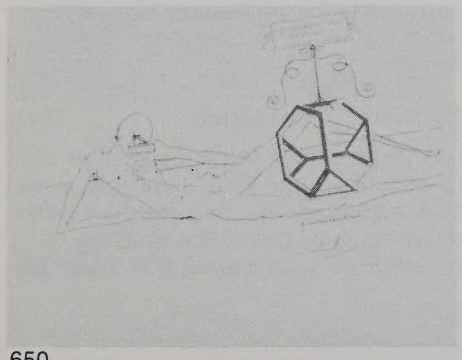

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646 DERAIN, André (1880-1954). Femme nue. Drawing. 26 × 20 cm. Estate stamp I/I. Shows upper torso of a woman seen frontally. *82.42.8. Lambesc, France. 15 Jan 81.

647 ROUAULT, Georges (1871-1958). Untitled, 1934. Woodcut. Approx 30.5 × 22.9 cm. Signed and dated. 82.175.7. London, England. Early 82.

German, 20th Century

648 MULLER, Otto (1874-1930). Portrait of a Young Woman, Mrs. C. Etching. Approx 30.5 × 45.7 cm. 82.276.1. New York, NY. 21 Apr 82.

Spanish, 20th Century

649 DALI, Salvador (b 1904). Divine Comedy Series. Wood block prints. Individually signed in colored pencil. EA from a numbered edition of 100. Ref: 100 Aquarelles pour la Divine Comédie de Dante Alighieri par Salvador Dali, Musée Galliera, 1960. 79 of a portfolio of 100 prints stolen. *82.269.1-79. Austin, Tx. 21 Jul 81.

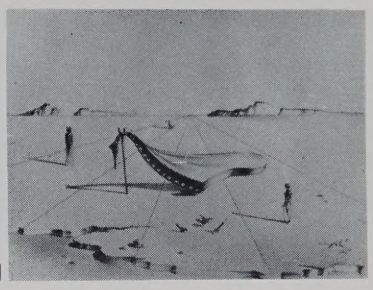
650 DALI, Salvador (b 1904). Dix Recettes d'Immortalité, 1972. Illustrated book in a Plexiglas case with sculpted telephone receiver handle and fried egg lock, incorporating eleven engravings. 60 × 45 cm. All plates signed. 8 first printing copies, numbered 1-8, printed on Japon paper, wide margin, with 1 to 3 copper plates. 14 copies numbered 28, 30, 33, 74, 116, 134, 157, 175, 184, 191, 192, 197, 205, 207 on Auvergne paper printed by Richard de Bas, with special Dali watermark. Four artists copies lettered A/Z, B/Z, C/Z and G/Z. *82.12. Paris, France. Jun-Sep 81.

651 DALI, Salvador (b 1904). Melting Piano, 1959. Sepia drawing. 38.1 × 48.3 cm. Signed and dated. 82.276.3. New York, NY. 21 Apr 82.

652 PICASSO, Pablo (1881-1973). Tête d'homme, 1964. Crayon drawing. 50.8 × 38.1 cm. Signed and dated. 82.276.4. New York, NY. 21 Apr 82. *Recovered.*

Swiss, 19th Century

653 GIACOMETTI, Giovanni (1868-1933). Tête d'homme. Pencil drawing. 60 × 50 cm. 82.42.5. Lambesc, France. 15 Jan 81.



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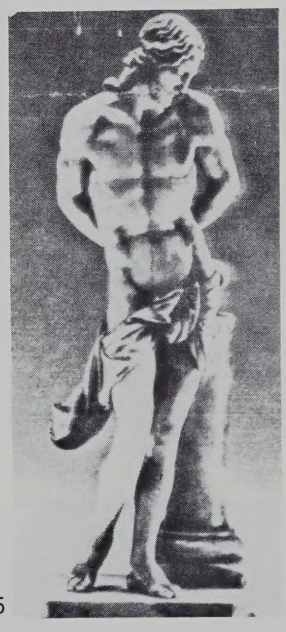

655

Sculpture

American, 20th Century

654 WEIN, Albert W. (b 1915). Blythe Spirit. Bronze. H with base 45.7 cm. No 1/9. *82.249.2. New York, NY. 6 Apr 82.

French, 17th Century

655 Christ at the Pillar, late 17th c. Ivory. H 12.7 cm. *82.56. New York, NY. 2 Feb 82.

French, 20th Century

656 GILIOLI, Emile (b 1911). Composition abstraite, 1954. White veined marble. 82.61. Neuilly-sur-Seine, France. Winter 81.

657 MANE-KATZ (b Russia, 1894-1962). Flute Player. Bronze. H 36.3 cm. Signed and numbered 8/8. *82.278. New York, NY. 25 Apr 82.

658 MATISSE, Henri (1869-1954). Femme nue accroupie, ca 1949. Bronze. H 25 cm. Valsuani cast. Edition of 10. Ref: A. Legg, Sculpture of Henri Matisse, MOMA, 1972, p 45. Crouching figure with right arm raised and left arm outstretched behind her. *82.42.12. Lambesc, France. 15 Jan 81.

659 MATISSE, Henri (1869-1954). Venus à la coquille II, 1932. Bronze. H 33 cm. Valsuani cast. Edition of 10. Ref: A. Legg, Sculpture of Henri Matisse, MOMA, 1972, p 43. *82.42.10. Lambesc, France. 15 Jan 81.

Spanish, 20th Century

660 PICASSO, Pablo (1881-1973). Masque de femme, 1908. Terra cotta. 19 × 16 cm. No 1/6. Ref: Werner Spies, Picasso Sculpture, 1972, p 44, pl 22. *82.42.11. Lambesc, France. 15 Jan 81.

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Candlesticks, Candelabra, Lamps

661 French. Three-Light Candelabra (pair), late 19th c. Gilt bronze and marble. H 43.2 cm. Each standard is in the form of a classical woman holding a cornucopia. Candle sockets are in the form of flowers. Circular white marble base is mounted with beading and a floral band. 82.247a-b. New York, NY. Jan 82.

Ceramics, Pottery, Porcelain

662 Sèvres. Plate, 1792. Porcelain. Diam 23.8 cm. Marked in red-orange enamel over the glaze with crowned crossed L's, the Sèvres factory mark for hard paste porcelain, and the letters oo designating 1792. Black-ground decorated with chinoiserie subjects in gold and platinum. *82.177. New York, NY. 7 May 80.

Clocks, Timepieces, Watches

663 Chippendale (American). Grandfather Clock. Fluted corners, scroll top with finials and painted moon dial. *82.248.2. Sinking Spring, Pa. 4 Mar 82.

664 LONGINES (Switzerland). Minute Repeating Hunting Case Watch, ca 1890. Gold. Diam 5.1 cm. Nickel lever movement, 18 jewels, button repeat, gold cuvette, matte silver dial, black Arabic numerals, blued steel spade hands, sunk dial for subsidiary seconds. Engine-turned case, the front centered by a blank cartouche and foliate swags. 82.6.2. New York, NY. Jan 82.

665 LONGINES (Switzerland). Minute Repeating Hunting Case Watch, ca 1920. Gold. Diam 5.1 cm. Engraved monogram within cartouche. Gilt lever movement, jeweled to the center, slide repeat, gold cuvette, white enamel dial with black enamel arabic numerals, gold hands, subsidiary dial for seconds. Engine-turned case centered by a cartouche, the borders chased with scrolling foliage. 82.6.1. New York, NY. Jan 82.

Furniture, Accessories

666 Chippendale (American). High Chest of Drawers. Fluted corners, ogee feet, eagle brasses, fine molding with diamond inlay below the molding. 82.248.3. Sinking Spring, Pa. 4 Mar 82.

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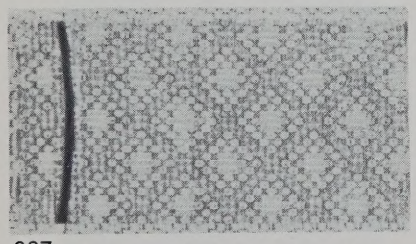


667

Objects of Art

Italian

667 Cigarette Case. Gold. H 8.6 cm. Rectangular with basket-weave design. *82.7.1. New York, NY. 21 Dec 81.

Russian

668 BRITZIN (Moscow). Cigarette Case, ca 1910. Silver gilt and translucent enamel. L 9.6 cm. Enameled translucent sea blue over guilloché grounds and within borders of opaque white enamel. The borders are chased with acanthus leaves with a side match compartment and sapphire thumbpiece. 82.7.3. New York, NY. 21 Dec 81.

669 FABERGE, Peter Carl. Cigarette Case, ca 1900. White jade with gold and enamel mounts. L 8.8 cm. Rectangular. Carved with stylized water flowers, gold hinges are enameled apple green, cabochon ruby thumbpiece. *82.7.2. New York, NY. 21 Dec 81.

670 KLINGERT, Gustav (Moscow). Cigarette Case, 1890. Silver. L 7.4-10.9 cm. Decorated with flowerheads on a stippled ground with a central vacant shield. 82.7.5. New York, NY. 21 Dec 81.

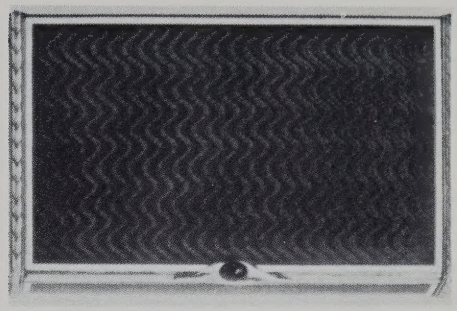
671 Moscow. Cigarette Case, 1882. Silver. L 7.4-10.9 cm. Cyrillic maker's mark: S.R. Reeded all over. 82.7.4. New York, NY. 21 Dec 81.

672 Moscow. Cigarette Case, ca 1900. Silver. L 7.4-10.9 cm. Cyrillic maker's mark: S.P. Engraved with a bouquet of flowers. 82.7.6. New York, NY. 21 Dec 81.

Rugs, Carpets

673 Hadji Djalili Workshop (Tabriz). Prayer Rug, ca 1850. Dyed silk. 180 × 115 cm. Marked in Arabic towards top: 22. The silk is dyed beige, beige-grey, light brown and violet. *82.242. Zurich, Switzerland. Jul-Dec 81.

674 Heriz (Iran). Carpet, 20th c. 670.6 × 457.2 cm. Diamond-shaped center medallion in rust surrounded by eight diamond-shaped lozenges in blue on a rust field. *82.248.4. Sinking Spring, Pa. 4 Mar 82.



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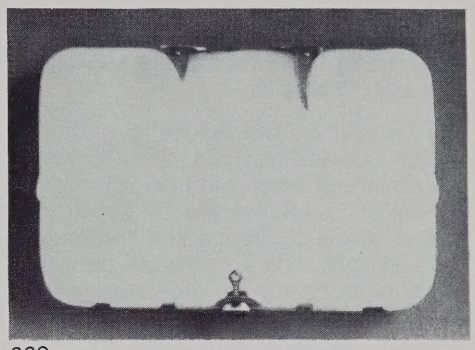

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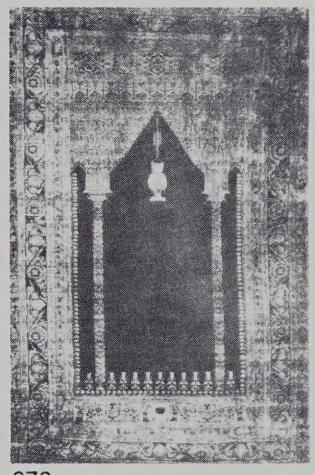

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Silver

675 BATEMAN, Hester (London). Cruet Set (five bottles with tray), ca 1785. Silver and cut crystal. H 15.2 cm. *82.230. New York, NY. 19 Jun 82.

Tapestries

676 Brussels. Tapestry, 17th c. 304.8 × 129.5 cm. Woman descending the steps of a temple. She is in profile and wears a light colored gown and a light blue cloak with decorated borders. Tapestry has a wide border in an interlaced foliage design. Dominant colors are blue and light brown. *82.239. Montreal, Canada. 10 May 81.

677 Gobelins. Armorial Hanging, late 17th c. Silk and wool. 284.5 × 215.9 cm. Two coats of arms within a collar of orders of St. Michel and St. Esprit in center. Arms of France and Navarre at left and right, with a crowned L between the shields. Shades of red, blue, green, rust, black and brown on tan and brown ground. *82.237.1. New York, NY. 23 Jun 82.

678 Gobelins. Armorial Hanging, late 18th c. Silk and wool. 309.9 × 268 cm. Arms of France and Navarre within collars of the orders of St. Michel and St. Esprit in center. Inscribed on a ribbon below the crown: NEC PLVRIBVS IMPAR and beneath the crowns: crowned L with palm branches. *82.237.2. New York, NY. 23 Jun 82.

679 INDIANA, Robert (b 1928). Number 5. Cloth banner. 185.8 × 167.8 cm. *82.133. Greenwich, Ct. 12 Apr 82.

680 Virgin and Child, ca 1881. Hand-embroidered gold-colored fabrics and threads on a gold silk background cloth. 152.4 × 91.4 cm. *82.172. London, England. Early 82.

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Antiquities

Etruscan

681 Bucchero Neck-Amphora, early 6th c BC. H 16.1 cm, diam 11.3 cm. Egg-shaped foot, neck widens toward top, two handles. Decorated with two parallel horizontal borders. *82.246. Pienza (Siena), Italy. 1 Oct 81.

Pre-Columbian

682 MAYA (Late Classic Period, 550-950 AD). Jaguar Head Pendant. Green stone with brown-grey veining. H 3.8 cm. Rounded form with large circular sunken eyes, spiral low relief pupils, circular indentations at the corners of the mouth, protruding fangs and projecting ears flanking an incised tuft of hair. Pierced below the ears and under the chin. *82.8. New York, NY. Jan 82.

681

682

Ethnographic Objects

American Indian

683 ZUNI TRIBE. Jewelry (15 pieces). Silver, turquoise, jet, shell and coral. Ten pins, four necklaces and one bracelet. 82.236.1-15. Grand Junction, Co. 18 Jun 82.

684 NAVAJO TRIBE. Jewelry (73 pieces). Silver and turquoise. Forty-three pins, twenty-three bracelets, five necklaces, one concho belt and one Zippo cigarette lighter with Navajo overlay. 82.236.16-88. Grand Junction, Co. 18 Jun 82.

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Owner Sought

A work by Anton Mauve has been recovered by FBI agents in Philadelphia. Its owner is sought. The painting depicts two horses, one white and one dark, pulling a cart with a peasant on the right in the act of collecting sticks. Several numbers and other writings appear on the back of the painting and frame.

Any information about the owner should be directed to S.A. Robert Bazin, FBI, 600 Arch Street, Philadelphia, Pa 19106 or IFAR.

Anton Mauve, Peasant Gathering Sticks, Oil on canvas, 30.5 × 50.8 cm, Signed l/r.